"The Jibaros paint the outside of their muitsa [JKM: large pots in which is kept the manioc-beer] and pisinga [JKM: shallow dishes from which beer is drunk] red with roucou (Bixa orellana), inside again they coat them with a special, beautiful, reddish-yellow varnish which they call yukaípi. This varnish is prepared in the following way. From the top of a certain forest tree they obtain, by parting it into small fibres and squeezing out the juice, a clear, glutinous white matter which is boiled in a small clay pot together with the red seeds of the Bixa orellana and some water. Thus the liquid becomes red or reddish-yellow in colour and makes the varnish called yukaípi. When congealed, it forms a fine glazing upon the surface of the clay dish. In this way the Jibaros not only embellish clay vessels, but also certain wooden objects, especially the shafts of a special kind of lance with points of a jaguar's or bear's leg-bones.

Again, the small black cooking-pots called yukuńda are painted inside with a black polish or varnish called sekaía. It is a black wax produced by certain wild bees which make their nests in holes in the earth. When warmed up at the fire this wax melts and forms a lustrous varnish. It is the same kind of black polish which the Jibaros apply to their blowguns, to be described later on."

1; Karsten--104-105 (1916-18) 1935 Jivaro
116, 386 (1928-29)

"Another work which, according to the idea of the Jibaros, can only be done by the women is dyeing. When the cotton is spun, it has to be dyed in different colours before the men can start weaving, since patterns of different colours are woven into the stuff. It is a remarkable fact that although spinning and weaving are strictly male occupations, it is the women who have to dye the yarn. If we consider that for dyeing the Jibaro women use partly clay, partly certain leaves of the forest, and that women are mysteriously associated both with the clay and with certain plants, we may perhaps understand the peculiar division of labour observed by the Indians on this point.

The Jibaro women dye the yarn by soaking it in a solution obtained by boiling the leaves of certain plants in a clay pot with water, the bark of certain trees or other ingredients being generally added. The vegetable ingredient most often used for producing red colour is the seeds of Bixa orellana (called ipyaku in the Jibaro language), and this is also used for painting clay vessels. For dyeing, the seeds are boiled in water with some of the bark obtained from a big tree called kuai. When soaked in this solution the yarn will get a deep, red colour of great durability. The Achuares obtain the same colour by boiling the red Bixa seeds with the bark of a tree which they call payas.

A yarn of brown colour is produced by soaking the natural cotton yarn in a solution

obtained by boiling in water the leaves of a cultivated vine called tai.

A solution obtained by boiling the leaves of a plant called yamakai gives the yarn a beautiful dark brown colour.

Again, a dark grey or black colour is produced in several ways. The yarn may be soaked in a genipa solution alone. The juice obtained from the fruit of the genipa tree (Genipa americana, called sua by the Jibaros) is especially used by the Indians for facial and body-painting, but besides this it is often used as a dye-stuff and produces a black or grey colour in the yarn. Generally, however, the genipa is not used alone; it is mixed either with a special kind of clay or mud (nui, tsakuśa) or with a solution obtained by boiling in water the black bark of a tree called chiangrapi. Frequently all three, that is, the genipa (sua), the clay (nui), and the chiangrapi solution are mixed so as to make the dark colour more durable. Besides the bark chiangrapi, another bark obtained from a big tree called ukumcha is used for the purpose. [105]

The work of dyeing has to be done with great care lest the yarn be spoiled or fail to assume the colour intended. The Jibaro women therefore have to fast strictly on the day when they are engaged in this work. Thus, it is believed, the dye will stick fast to the yarn and remain unchanged for any length of time."

2: Stirling--92 (1930-1931) 1930 Jivaro
116, 286, 462

"The dyeing of the thread in various shades of brown is done by steeping it in a solution of vegetable dye made from achiote seeds and various kinds of bark, depending on the shade of brown desired. The dyeing is done by the women, the Indians explaining that the process takes a considerable length of time and the men do not care to be tied down by it."

4: Up de Graff--209 (1897) 1923 Jivaro
116, 386

"Seldom do they dye the cloth when finished, for it is almost always woven in coloured stripes from thread already dyed. On rare occasions, however, a piece is made from natural thread and dipped afterwards, but cloth of one colour is not in vogue."

12: Rivet--360 (no date) 1907 Jívaro
116, 302, 386

The Jíbaroe like to paint the uncovered parts of their body (face, breast, arms and legs), perhaps in red with the seeds of the mandoru (Bixa orellana), or in bluish black with the fruit of a tree called zula or piú-piú (Genipa oblongifolia) (1). Most often, the face paintings assume the form of transverse rays frequently augmented with indentations, and they are red and black indifferently. Those on the breast and stomach are generally black and are made up of squares or simple designs; but sometimes on the breast one find a transverse line from which are detached some ornaments, the arrangement of which, difficult to visualize, is obtained in the following manner: the design is deeply engraved upon a wooden cylinder, about 6 centimeters long and 1 centimeter to 1-1/2 thick. The crevices are filled in with color given consistency by the addition of bird fat. Thus prepared, the cylinder is rolled on the body, pressing it down very hard with the hand, and it imprints the ornaments on the body. The designs made with the zula juice become black little by little on contact with the air, without doubt by slow oxidation; they last 8 to 10 days and even resist energetic cleanings. The designs made with mundoru, on the contrary, are effaced quickly and have to be constantly renewed (2). The savage attaches a great importance to this style. He also paints his teeth with zula.

1. By crushing the pulp of this fruit in warm water, one obtains a thick liquid, which, it appears, dyes white hair perfectly black. Cordero, op. cit. page 32.

2. Reiss, op. cit., page 332.

Zfe: BeGning--99 [2] (1902) 1928 Jívaro
116, 186, 436

For dyeing purposes the Indians use the leaf of a tree which they call yamakáy. The dye stuff is chocolate-brown. I cannot tell whether they dye the cotton or rather the yarn. They dye fabrics which they acquire through barter.

/331 cont./

29/ extends from the chest to about the knees, is held by a band around the hips, but is measured so closely and fits so tightly that at every step the leg stands out at the side fold. /332/

299 These garments, if simple pieces of cloth may be called such,
291 are made by the Jivaro from home-grown cotton and are all dyed
316 the same dark-brown. The fabric is very firm and tight, the
316 value of a piece is great, since it takes a woman a long time
296 to make one with the primitive weaving apparatus. The very
308 vain Indians make up for the lack of clothing by painting
631 themselves. The face is decorated with diagonal lines, often with indentations, in red and black colors, chest and lower body with black designs, usually rectangles or simple lines. Occasionally one finds a band provided with continuous decorations and extending diagonally across the chest, the making of which, seemingly laborious, is done in the simplest manner. For it
502 one uses a wooden cylinder two and a half inches long and half an
521 inch thick, on which the design is deeply carved. The depres-
415 sions are filled with a dye mixed with hard fat, and the cylinder
[336] is then rolled over the naked body, under firm pressure with the
[237] hand. The designs on the body, the execution of which re-
[quires a longer time, are put on with a plant juice which gradu-
ally becomes black. the color lasts for eight to ten days and
resists even energetic attempts to wash it off. On the other
hand, the red lines must be renewed constantly, and for this
purpose every Indian carries with him a small box with dye and
[612] the proper brushes in a nicely plaited bag. In the same bag a
[422] comb elegantly put together out of long spines and a small
piece of mirror are never lacking. Mirrors, along with iron
implements, are the most valuable property. If one presents
an Indian with a mirror, no matter how small, he will im-
mediately break it in order to distribute the pieces among his
301 wives or give them to his acquaintances. Men as well as women
304 usually wear one or more little rods of cane in the pierced ear-
lobes, and the women, moreover, wear under the lower lip, in
an opening which looks like a needle hole, a toothpick-like peg
(tucun) projecting horizontally, for which sewing needles are

preferably used.

34 Harner E-6. 5 (1956-1969)1973 SD9 Jivaro SD9

462 to the task. A man normally takes pride in his ability as
283 a weaver, as evidenced by this yarn-spinning song:
[296
[533
[559

For me it is very easy
To spin yarn.
For I am a man-spider.
I am a man-spider.
Therefore I am adept.

My hand is like the hand
Of a spider.
Because of this
I make the spindle hum.

• 286 Men spin yarn from home-grown cotton and dye it by
[283 dipping it into vegetal solutions. Special clay is sometimes
[197 rubbed into wet yarn to produce dark shades. European dyes
286 still are unknown. Cotton kilts (*itipi*) of a standard size and
294 decoration are woven on a backstrap loom. Women's dresses
(*uwali*) are made by sewing two such cotton kilts together.

291 The home-woven kilts and dresses are the most common type of daily dress. Both men's kilts and women's dresses are simply pieces of cloth wrapped around the body and held together by a string or belt. The men's kilt is typically held in place by a bark string, while the women's dress is fastened over the right shoulder, and a string or home-woven cotton belt keeps it closed. Both garments are made of heavily woven cloth highly resistant to tearing, and capable of enduring daily wear for about four years.

291 While home-woven garments constitute the daily garb, the
292 wearing of machine-woven trade clothing or cloth is reserved
197 for visiting and receiving visitors. At such times, men who
574 have trade shirts put them on, and men who possess two